



IMPORTANT NATIONAL AND CULTURAL FEATURES OF THE REALIA IN TRANSLATION PROCESS

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ANNOTATION: At present, in order to preserve national and cultural characteristics, which are considered important in translation studies, realia is of great importance. This article highlights the important aspects of linguacultural in the study of cultural and national features in the study of translation process especially as like as realia.

Key words: national and cultural words, realia, equivalency, transcription, transliteration.

INTRODUCTION

The term realia refers to a local word or phrase that is not translated because there is no obvious equivalent in the target language – and there are several strategies for handling them. Importantly, the differences between cultures require the translator to have a deep linguistic knowledge as well as an awareness of the cultures of the peoples. For example, Uzbek cultural norms are undoubtedly different from British, Arabian culture. Some words or sentences found in our national works create a pragmatic situation in the text that is unique to our nation. In order to understand these subtleties (noziklik), it is necessary to be a representative of the Uzbek nation. Our personal preference is to transcribe the *realia* without translation. Context usually serves to explain it, and if nothing else this marks the word or phrase as untranslatable, sparking research. In the end, the goal of translation is accuracy, and this may be the only reliable way to ensure that. By comparing several languages, we may distinguish regional realias and international, existing in the lexicon of many languages, which entered the vocabulary though preserving their initial color. Translation of the realia demands the translator to be especially careful. Although we mean the notions and objects which may be accurately described and defined, while translating them into the target language there may occur remarkable deviations and variations. It is connected with the fact that by the frequency of use, by the role in the language, by the household meaning, the words naming the realias do not have any term colouring. To translate the realia in a correct way it is necessary to take into account the following factors; the type of the text,

- the meaning of the realia in the text,

- the type of the realia and its systematic role in the culture of the source language,
- the degree of perception of the unusual word-collocations.

Transcription/Transliteration: You can simply copy the *realia* exactly as it appears, perhaps with an explanatory note. This can suffice, although it's not the best solution as it pushes the work off onto the reader.

Explanation: You can try to create an explanatory translation that maintains the overall structure of the speech while getting the point across. This is often clumsy.

Equivalency: You can try to find something similar in the target language. Sometimes this works and sometimes it doesn't, and you have to be careful that you know the local stories behind the *realia* and the substitute well enough to judge that they convey exactly the same meaning.

Comparative analysis of english and uzbek realies. What is most important in translating culture-bound words is the receptor's perception and reaction. A translator should be aware of the receptor's potential problems and, taking into account the receptor's background knowledge, choose the best means of translation. [3, p 119]

The cultural word translation problems are largely caused by some wrong ideas and interpretations. The failure of transferring the cultural words to the target language can make some disadvantages for the target readers. One of them is cultural misunderstandings. It occurs when the translator uses a wrong procedure in translating a word into the target language culture. The target readers will not receive the same message as the message in the source text if the cultural misunderstanding is found in a translation text. Thus, we can know how a word can mean differently and avoid misunderstanding of the message. Cultural word translation analysis especially in conducting translation procedures must be done to reduce cultural misunderstandings.

1. Birpasdan keyin qaddimni rostlab, **tanchaga** oyog'imni tiqib o'tirdim. Hoji buvi allaqanday taxir suyuqlik ichirdi. (*Hoshimov O'tkir "Dunyoning ishlari"*)

After a while, I stretched my legs into the 'tancha. ' Hoji buvi made me drink something strange bitter liquid.

(**Sandal**, tancha — local heating medium. It has long been used in Central Asia, Afghanistan, Iran, Turkey, Japan and other Eastern countries. For sandals, a hole is dug in one side of the room, and the inside is specially shaped and plastered. It is equipped with table and covered with a blanket. It is heated with charcoal or wood.) It must not be confused with the word 'sandal' in Russian that means 'shippak' There is national originality reflected in the literature and other fields of social science and it has the more significance the more it is rich in content, progressiveness, brightness: other nations are enriched meeting with it discovering something new, interesting, useful and important for them in this specific character

Nima uchundir onam tez-tez tolqon qilardi. Sababini keyin tushunganman. Non ko'pligi uchun emas, kamligi uchun tolqon qilisharkan. [4, p 21]

I wonder why my mom often prepared *tolqon*. Later, I realized the reason of preparing it. I found out that my parents could not supply members of our family with bread.

(Tolqon — type of food. It is made from corn, wheat, oats, dried bread and fruit. Method of preparation: roasted grain, dried bread or fruit crumbs, crush them with mixer. You can add some sugar, if you want.)

Cultural issues may arise from differences between cultural references, such as names of food, festivals and cultural connotations, in general. The translator will use language localization to correctly adapt the translation to the culture targeted.

Supadagi *xontaxta* oldiga borib o'tirdim. Dasturxonda to'ngarib qolgan ikkita piyola bilan choynakdan bolak narsa yo'q edi. [4, p 22]

I came and sat at the *khontakhta*, low table. There were only a tea pot and two cups on it.

(Khontakhta — household item; the form of the low table may be rectangular or circular. It is used as a kitchen table. It is also called “low table”.)

Any literary work appears on the national ground, reflects national interest, problems, and features. Passing from one nation to another literature enriches and extends the notion of peoples about each other. It is one of the most difficult cases to convey national coloring. Owing to the translation, very important literary works were able to appear in many other countries and became available for people speaking other languages. The translation helps mutual knowing and peoples' enrichment.

Insofli odamlar bevaga *choyxona* yonboshidagi pastak hujrani ajratib berishgan.

Honest people in the village gave a small house to the widow near the *choykhona*. [4, p 36]

“Choykhona” –or Teahouse is a public cafeteria designed primarily for drinking tea. Widespread in Central Asian countries, Iran and Turkey. Alcohol drinks are not sold there.) - Kechqurun **o'sma** ezib qo'yuvdim. Shu savil qurib qolmasin, deb qoshimga qo'ya qoluvdim.

In the evening, I squeezed some usma. In order not to spoil it, I polished it on my eyebrows. (Usma –it is one of the types of plant, which grow especially in Central Asia, Uzbek women can use it by squeezing its leaves and rub them on their eyebrows and eyelash for decoration and for treatment.) Usma- *lat. Ísatis tinctoria*

Translating from Uzbek into English translator may meet some difficulties to render some words which mean something in Uzbek but no meaning in English. So, how to deal with this problem. That's a complicated task which must be dealt with. It is necessary to know the culture of both nationalities before translating. By having known the nationality and its culture closely translators may render words in an efficient way.

- **Sovchi** degan gap qayoqdan chiqqan? - Guli jahl bilan qo'l siltadi. - Hali unisi keladi qiyshayib, hali bunisi keladi, tugunini osiltirib! [4, p50]

-Why do we need *sovchi or matchmaker*?-Guli shook her hands nervously. I don't need them. But, they are coming, coming, coming without getting permission.

(**Sovchi**-it may be he or she, who can go to someone's house to ask their daughter for a bride. Usually, uncles, aunts, or one of the relatives are asked to visit there in order to ask agreement for getting married.)

Matchmaker-a person who tries to bring two people together so that they will marry each other. The task of the translator is to find and rail the essence of national peculiarities and specific character. Correct conveying of these nationality elements opens the way to reveal internationality in the work.

- Bu — umr savdosi. — Keyin shisha nosqovog'ini olib, *nos* otdi. - Qizingni ko'ngliniyam bilish kerak [4, p 54]

-Life is complicated thing.-he put some *nos* under his tongue, continued his speech-We have to clarify, she agrees or not getting married. When translators managed to convey all the originality of works and these translations became masterpieces as their originals. Originality, national coloring of the work is not lost in the succeed translations and that is one of the main principals of creative translation activity. National coloring like everything in the world is in the constant movement. Here, the translation `s role is enriched with one positive moment. His task is to carry this constantly changing stability to readers of other nations. The task of the translator is defense of the riches and beauty of the native language, its unlimited abilities to convey all that is kept in the greatest masterpieces of world literature.

Ertasiga choydan keyin oyimning *mahsi* kiyayotganini ko'rib, mehmonga otlanayotganini sezdim-u darrov ergashdim. [4, p 57]

Next morning after the breakfast, I saw my mother wearing *mahsi*. I guessed that she is going to the quest. I joined her immediately.

(**Mahsi**- National footwear worn with rubbers or kavushes, ususally made from ram or goat skin, with long tops, without any heels with soft sole.)

The translator must convey truly both components on this unity keeping in his mind the frequent absence of confines between national and international coloring because they interlace with each other. Translator as creative person who carries works beyond the limits of one national culture and who serves to people giving these fruits of this culture, created in new language form or vice versa, including achievements of other nations in his national science and culture.

Translation process does not only involve two languages but also two different cultures. In bridging those two different things there are some procedures of translation that can be used by the translator. The procedures that are used by the translator in this thesis are the culture equivalence. From the connection among cultural words and translation procedures analysis, we can conclude that every cultural word class requires different translation procedure.

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